

Every issue a Collector's Item

# *Hollywood* **studio** *Magazine*

VOLUME 11 NO. 1 / \$1.00

**Lockwood & Lynley, screen's newest dynamite love team**

Robert Kendall Interview

Stars Lips and other treasures the movie buff collects / Film Festivals

When the movies began to speak . . . 1927 a new era

The new breed of Hollywood Producer / A night with Betty Grable

25th Anniversary "The King & I" / New Books / Movie Reviews

**Where to get free TV tickets**  
Directory of Tours, Movie Studios, Movie Museums

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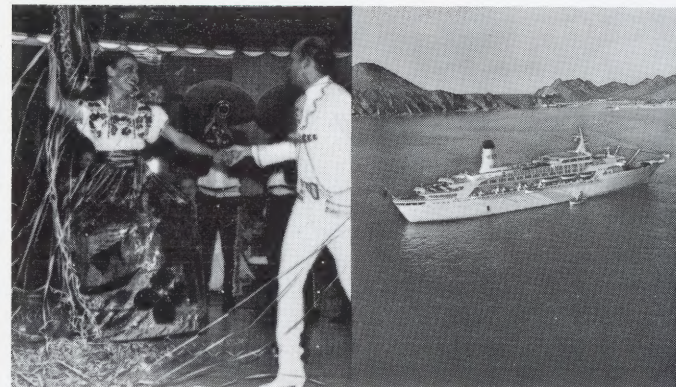
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# Hollywood studio Magazine

EACH  
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NOSTALGIA

## ON THE COVER

A torrid scene from Golden Flim's latest release, starring Carole Lynley and Gary Lockwood in "Out of Control." They're the screen's new dynamite love team. See interview on Page 14.

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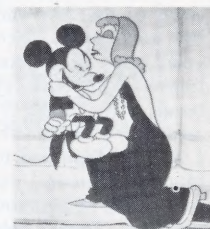
CIRCULATION  
Judy Owyang

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**VOLUME 11 NO. 1  
NOVEMBER, 1976**



# FABULOUS HOLLYWOOD

## HOW TO SEE FREE TV SHOWS—WHERE TO GO

Fabulous Hollywood . . . land of dreams. The name conjures up images of Jean Harlow and Clark Gable, Marilyn Monroe, and Tyrone Power and hundreds of other bright shining stars.

In 1920 D.W. Griffith made the first of his winter visits bringing his New York-based Biograph Company that included Mary Pickford, Henry B. Walthall, Mack Sennett, Bobby Harron and Billy Bitzer. By the end of that year fifteen other film companies had settled in Hollywood.

Glitter and glamour was the password of the 30's and 40's, years of the super stars. Then came the war years when Hollywood's star caravans toured major U.S. cities selling war bonds. In 1946-47 came TV's astounding impact on Hollywood . . . a new medium had to be dealt with. More and more movie companies reluctantly began moving into the TV business. Today, television production accounts for a vast portion of all the movie studios work.

Universal is the master of another super innovation, the guided tour offering visitors the opportunity of getting on the sets and seeing how movies are really made. The Television stations followed and have opened their doors to the mysteries of how TV shows are produced. The public love it and flock in droves to the mammoth entertainment centers.

The record industry has also shown a remarkable growth over the years and the high rounded Capitol Record building near Hollywood and Vine is a well known Hollywood landmark. Today there is a new Hollywood living amiably with the

symbols of its past.

For the tourist who wishes to see a movie star the tours are the best bet where the stars are working. The top restaurants and hotels in Westwood and Beverly Hills at luncheon or dinner are where everyone goes.

Hollywood today is new, casual and the city fathers are planning a new face lift retaining the nostalgia of Hollywood's past while adding a bit of today's glamour to the ever changing scene. That's Hollywood and it's great!

### HOW TO GET YOUR FREE TV TICKETS

Visitors arrive by the thousands during the peak summer vacation season, in fact they are drawn to Southern California like a magnet all year long. When arriving here, they immediately head for Hollywood. "Where can we see the stars" and shows? . . . "Where are the Studios?" We want to take a movie tour!

Here is a run-down on pertinent information. Show times vary so it is best to check with the Broadcasting Studios as to programs and tickets available depending on the time of year you are in Los Angeles.

A limited number of radio & television tickets are available at the Southern California FREE Visitors Information Center, 705 West Seventh Street, Los Angeles & are distributed strictly on a first-come, first-serve basis. Many hotels & amusement attractions have tickets available too.

For tickets to a specific broadcast, it is necessary to write several months in advance to the broadcast-

ing network from which the program originates. Enclose a stamped envelope, *giving your address while here*. Tickets will not be mailed to out-of-state addresses.

Some of the major broadcasting studios are: **ABC—Channel 7—4151** Prospect, Hollywood 90027 Phone 213 / 663-3311.

One can call this number to find the day & time of Lawrence Welk dress rehearsal in order to stand in a non-ticket line for a 50/50 chance of getting in.

**CBS—Channel 2— 7800** Beverly Blvd., Los Angeles 90036 Phone 213 / 852-1222.

**NBC—Channel 4— 300 W. Alameda,** Burbank 91523 Phone 213 / 845-7000

**For Lawrence Welk Tickets write:**

Plaza Management Inc.  
100 Wilshire Blvd., Suite No. 700  
Santa Monica, CA 90403  
213 / 393-9866

Most programs go off the air for 13 weeks in the summer, & are replaced by filmed or taped shows. So supplies of tickets are greatly reduced from June 15 to September 15.

A limited number of tv audience tickets are also available from:

### Audience Promotion

634 North Griffith Park Drive  
Burbank, California 91506

Telephone: 841-0111

The company provides tickets, by written or telephone request, for the following shows:

"All's Fair"

"The Nancy Walker Show"

"Maude"

"Good Times"

"One Day at a Time"

"The Practice/with Danny Thomas"

"Cross-Wits"

"What's Happening"

Date, time & place of filming or taping vary, so please inquire when you request tickets.

Tickets for "The Merv Griffin Show" may be obtained in person or by writing:

**The Merv Griffin Show—Tickets**  
1541 North Vine St.  
Hollywood, California 90028

### ABC SHOW TICKETS

It is best to write for tickets to any of ABC programs, although a limited number of tickets to each show (except **AMERICAN BANDSTAND**) are released through the ticket offices. On the more popular shows these are "standby" tickets which do not guarantee a seat. Tickets are distributed on a first come, first serve basis and none can be reserved in advance.

Production requirements prohibit children under 16 years of age attending any of the television shows except an occasional children's show. Minimum ages do vary according to the age printed on the face of the tickets.

Written request (limit, 4 tickets per request) should be addressed as follows: **AMERICAN BANDSTAND—DICK CLARK, 9125 Sunset Blvd., Los Angeles, Cal. 90069. BARNEY MILLER, HOT SEAT, FAMILY FEUD, WELCOME BACK KOTTER and LAVERNE & SHIRLEY— 3151** Prospect Ave, Hollywood, Ca. 90027. **LAWRENCE WELK—100 Wilshire Blvd., Santa Monica, Cal. 90403.**

*Continued on Page 6*



**THROUGH THE GATES OF  
NBC, Studios in Burbank**



**ABC—The New Tony Randall Show**



**ABC's popular Bill Cosby**



**NBC'S Sonny & Cher Show**



## TELEVISION BROADCAST TICKETS

**ABC;** American Broadcasting Co. 1313 N. Vine St., or 4151 Prospect Ave. Hollywood, CA 90028, Phone: 663-3311. Guest relations ticket offices: Vine St. Theatre, 1313 North Vine St. Hollywood 28, Calif. 9am to 4 pm. T.V. Center, 4151 Prospect Ave, Hollywood 27, Calif. 9 am to 5 pm.

**CBS-TV;** CBS Ticket Dept., Television City, 7800 Beverly Blvd., Los Angeles, CA 90036. Phone: 651-2345 (Request must be accompanied by stamped, self-addressed envelope.)

**NBC-TV;** National Broadcasting Co., c/o Guest Relations, 3000 W. Alameda Ave. Burbank, CA 91523. Ph: 845-7000, Ext. 3061.

**METROMEDIA-KTTV-TV;** c/o Guest Relations, 5746 Sunset Blvd., Hollywood, CA 90028.

## MOVIE ATTRACTIONS & MUSEUMS

**BEVERLY HILLS—"Monument to the Stars"** at the busy intersection of Olympic Blvd. & Beverly Drive. On the octagonal base are likenesses of Mary Pickford, Douglas Fairbanks Sr., Will Rogers, Rudolph Valentino, Conrad Nagel, Harold Lloyd, Tom Mix & Director Fred Niblo. **HOLLYWOOD CEMETERY**—6000 Santa Monica Blvd., LA, 469-1181. Rudolph Valentino, Douglas Fairbanks Sr., Tyrone Power, Cecil B. De Mille, Norma Talmadge, Jesse Lasky, Marion Davies, Peter Lorre, Clifton Webb, Nelson Eddy are buried here. 7:30am-6pm; Mausoleum, 8am-4:30 pm.

**WALK OF FAME**—Hollywood Blvd. and Vine St. has become famous as one of the brightest & interesting areas of the world. Promenades on both sides have been studded with bronze inserts commemorating stars of the entertainment world.

**Mann's . CHINESE THEATRE**—Hollywood Blvd. E. of La Brea. Site of Hollywood's most glittering premieres & a showcase for the film capitals outstanding movies. In the theatre's forecourt, more than 150 cement prints (hand, foot, eye-glass, knee!) and autographs of famous stars. First prints were made in 1927.

**ACADEMY OF MOTION PICTURE ARTS & SCIENCES**—8949 Wilshire Bl, Beverly Hills, CA 90211. Phone: (213) 278-4313. Btwn Robertson B. and Doheny. Archival Library open to public. Complete files from beginning of motion picture industry. Free. (1st Academy Awards were held at Hollywood Roosevelt Hotel, May 16, 1929; first "Oscar" awards to "Wings" and Emil Jannings and Janet Gaynor for years 1927-28. First awards were for multiple rather than single performances.) Library hours: Mon., Tues., Thurs., Fri. 9am-5pm.

**GREYSTONE MANSION**—Beverly Hills Visitor's Bureau conducts tours, by reservation only, Saturdays and Sundays, through this American Film Institute facility, in Greystone Mansion. Call 272-4049. Admission \$2; children under 12, \$1. Mon.—Fri. 9am-5pm. (Not on commercial tours.)

**SILENT SCREEN CLASSICS—SILENT MOVIE THEATRE**, 611 N. Fairfax (S. of Melrose in Hollywood). 653-2389. Shrine of the Old Time Silent Pictures. Adults \$1.25; Children free with parents. See oldtime favorites in memorable roles; Clara Bow, Chaplin, Valentino, Pickford, Barrymore, Fairbanks, Laurel & Hardy, Pearl White. And, more often than you might believe, also watching will be today's stars!



TAKING A TOUR through NBC

## MAJOR MOVIE STUDIOS

There is admittance to some studios, in addition to audience participation shows, as conducted by Gray Line Sightseeing Tours & NBC-TV Studio tours.

**Where motion pictures and TV programs are produced.**

**Burbank Studios:** Warner Bros. & Columbia, 400 W. Warner

**Columbia Pictures Television, Inc.,** Colgems Sq., Burbank

**Culver City Studios:** 9336 Washington Blvd.

**Disney:** 500. S. Buena Vista, Burbank

**General Service:** 1040 N. Las Palmas

**Goldwyn:** 1041 Formosa, Hollywood

**Metro-Goldwyn-Mayer,** 10202 Washington, Culver City

**Paramount Pictures,** 5451 Marathon St., Hollywood

**20th Century-Fox,** 10201 W. Pico Blvd., L.A.

**Universal City Studios:** 100 Universal Plaza, Universal City.

## STUDIO & TV TOURS

**Inside Television Tour** 3000 W. Alameda

845-7000

An all-too-fast hour behind the production scenes at NBC: Artist's Entrance, Construction Shop, Wardrobe Department, Broadcast Control Center, Video Tape Central, Studio Control Rooms, Rehearsal halls. See how it's done! Tours from 10am to 5pm, Monday thru Saturday; closed New Year's Day, Thanksgiving and Christmas. Cameras not permitted. Free parking. Special group rates available.

**Disney Studios,** 500 S. Buena Vista, Burbank

Where famous Disney characters were created. Drive around studio for a glimpse of some outdoor sets. Directions: (from Hollywood) Take Freeway north; go right on Barham Blvd., right on Riverside Drive, past NBC-TV Studio.

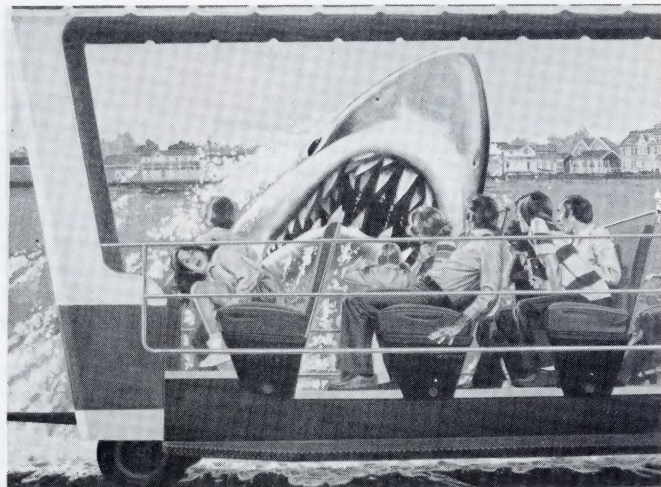
**TBS (The Burbank Studio)** 4000 Warner Blvd. Burbank, Calif. (213) 843-6000

Tour is not a staged event but an actual behind the scenes inside-look at how a major multi-media complex operates. Home of Warner Bros. & Columbia Pictures. Studio streets range from Wild Western to Parisian Gay 90's, Imperial Chinese to Depression Tenement—and most everything in between! You'll travel from small town Mid-America to midtown Manhattan—by way of the Camelot Castle and Walton's Mountain!

**Universal Studios Tour, 100 Universal Plaza—Universal City**

(Hollywood Fwy & Lankershim Bl) (213) 877-1311

Hollywood in the act, behind scenes, at world's largest and busiest movie, TV studio. Enjoy 2-hour guided tour of 420-acre "back lot" with hundreds of sets, see inside sound stages. Thrill to exciting special effects, including the new "Jaws" effect, a collapsing bridge, full-scale runaway train, doomed glacier expedition, quicksand pit, flash flood. After tour, see action-packed stunt show, makeup demonstration, performing moviestar animals. Audience participation in film making at the Screen Test Theatre. Also, museum of Hollywood memorabilia. Open daily except Thanksgiving, Christmas. First tour, 8am; last tour begins 5pm.



TAKING A TOUR through Universal Studios



# "Studio" takes you backstage through the networks

Metromedia Producers Corp.  
presents

## The Merv Griffin Show



CBS TELEVISION NETWORK  
**MTM ENTERPRISES, INC.**  
CBS STUDIO CENTER  
4024 NORTH RADFORD, STUDIO CITY, CALIFORNIA

**MINIMUM  
AGE  
16 YRS.**

## The BOB NEWHART Show

**THURSDAY  
OCTOBER  
7  
1976  
SEATING**

**NBC Studios**

3000 W. Alameda Ave., Burbank, California

**Studio 3  
Wednesday  
October**

**6**

**1976**

**Show time  
7:00 pm**

**Guests  
must arrive  
6:00 pm**

**"Stumpers!"**

**Starring**

**Allen Ludden**

**And**

**Guest Stars**

**Persons under 16 will not be admitted**

**Ticket distribution is in excess of studio capacity**



The Burbank Studios home of Columbia & Warner Bros. Studios



Disney Studios—Home of Mickey Mouse

### CBS SHOW TICKETS

Requests should be mailed to the CBS Ticket Department at the Television City, 7800 Beverly Blvd. LA, 90036. Indicate shows(s) and number in party. Ticket distribution is in excess of studio capacity, therefore, a ticket cannot guarantee admittance. All tickets are complimentary. Include a stamped self-addressed envelope.

Minimum age requirements for all shows taped at TELEVISION CITY are as follows:

**GAMBIT, THE PRICE IS RIGHT and THE SONNY & CHER SHOW, 12 years—accompanied by an adult.**

**THE CAROL BURNETT SHOW and DINAH! 14 years—accompanied by an adult.**

**TONY ORLANDO & DAWN RAINBOW HOUR and MATCH GAME 16 years.**

**TATTLETALES 18 years.**

The minimum age is 16 for all shows filmed at Studio Center, which include **THE MARY TYLER MOORE SHOW, THE BOB NEWHART SHOW, RHODA and PHYLLIS.**

**DOC** is taped at **KTLA STUDIOS**, located at 5800 Sunset Boulevard in Hollywood. Parking is south of Sunset on Van Ness. The minimum age for attendance is 16.

**ALL IN THE FAMILY, GOOD TIMES, THE JEFFERSONS, MAUDE, ONE DAY AT A TIME and ALL'S FAIR** are taped at **KTTV STUDIOS**, located at 5746 Sunset Boulevard in Hollywood on the corner of Sunset Boulevard and Van Ness. Parking is one block south of Sunset on Fernwood. The minimum age for attendance is 16.

Tickets are required for all shows. Guests without tickets will be admitted if vacancies occur.

Upon request, tickets for live shows are available for groups consisting of 20 people or more. These specially marked tickets insure seating, providing your party arrives at the specified time.

If there is an interest on your part, reservations may be made by calling the Group Coordinators at (213) 651-2345, extension 2152.

Free parking is available on the Television City parking lot at the corner of Beverly Boulevard and Fairfax Avenue. Entrance is on Fairfax, south of Beverly Boulevard. Ample street parking is available at Studio Center.

### NBC BROADCAST TICKET INFORMATION

**NBC Guest Relations** maintains two ticket facilities, one at the studio complex in Burbank which is open 8:30 AM—5:30 PM Monday through Friday, and another at Motorama in Hollywood at 7001 Hollywood Boulevard (corner of Orange Avenue and Hollywood Boulevard, next door to the Chinese Theatre). The Motorama Ticket Counter is open Monday through Saturday 10:00 AM—2:00 PM and 3:00 PM—7:00 PM. A limited supply of tickets is usually available at these locations on the day of the show and the preceding day on a first-come, first-served basis. We recommend your early arrival for widest selection.

Mail requests should be addressed to "TICKETS," NBC Television Network, 3000 W. Alameda Avenue, Burbank, California 91523. Include the name of

the show, number of tickets and date desired, if any. Mail requests are filled in the order received and the demand for some shows may result in a delay before requests can be filled.

**Telephone reservations** may be taken for many of the shows. *These reservations do not guarantee admission.* When available, requests are accepted at 9:00 AM on the day of the show, and may be made by calling 845-7000, extension 3061. As reservations will not always be accepted, we suggest calling in advance of the date desired in order to ascertain their availability. For information regarding ticket availability at Motorama, call 465-0535.

There are some **audience television shows** which host organizations wishing to attend a broadcast as a group. For information and group reservations (20 or more), call 845-7000, extension 2468 or write to NBC Group Services at the address given below. It is often possible to arrange both a tour and a show for your group. A tour discount rate is available for groups of 20 or more.

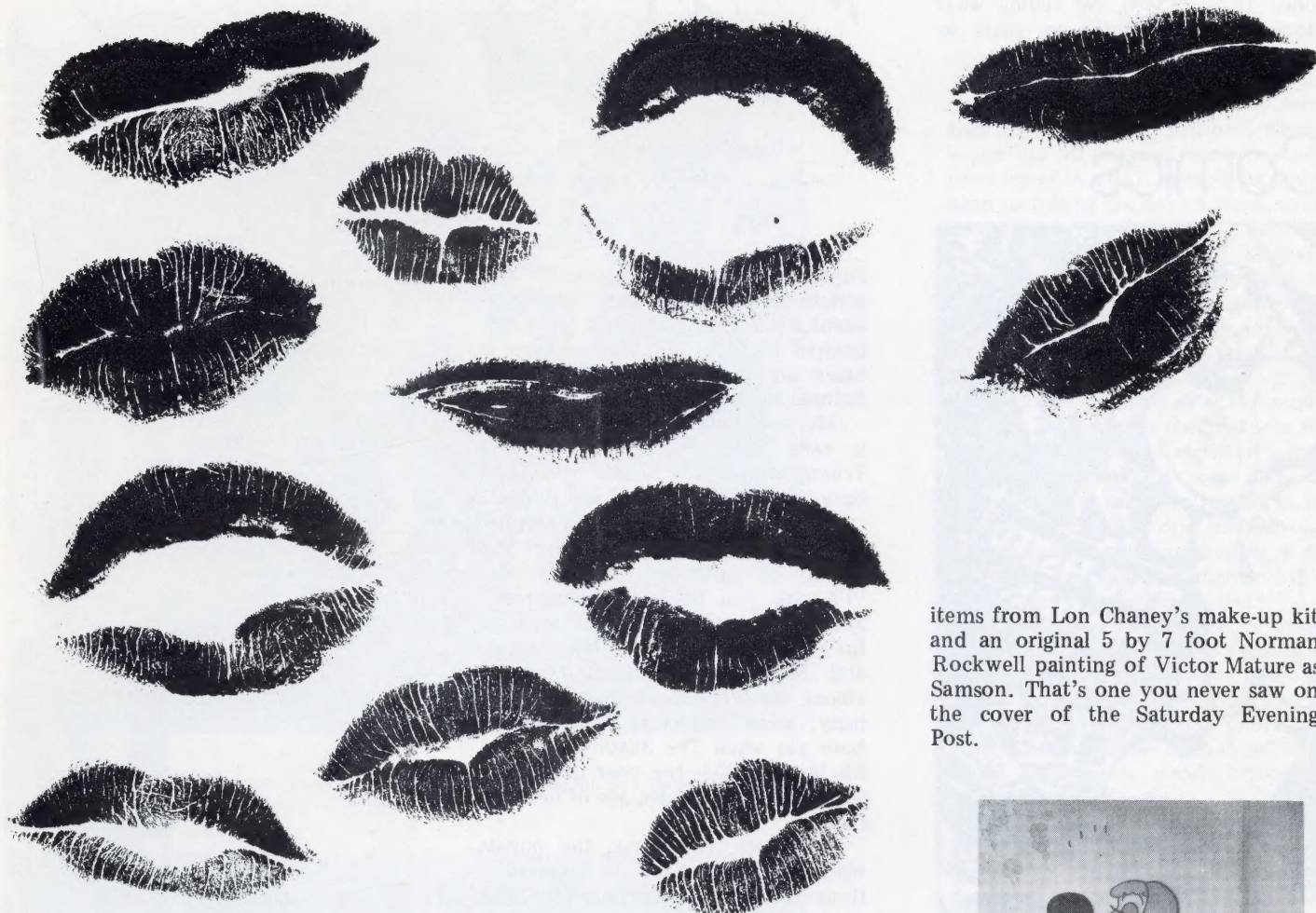
The minimum age limit for any audience show is twelve. Ticket requests for all NBC shows are acknowledged in the order the mail is received. △

### NETWORK ADDRESSES

Want to write to a network about its shows? Here's how to reach them: ABC, 1330 Avenue of the Americas, New York, N.Y. 10019; CBS, 51 West 52nd Street, New York, N.Y. 10019; NBC, 30 Rockefeller Plaza, New York, N.Y. 10020; PBS, 475 L'Enfant Plaza, West, S.W., Washington, D.C. 20024.



# Things Movie Buffs Collect



items from Lon Chaney's make-up kit and an original 5 by 7 foot Norman Rockwell painting of Victor Mature as Samson. That's one you never saw on the cover of the Saturday Evening Post.

## I'll trade you a Mae West Liptograph for a "Scarlet Avenger"

by Gary Crandall

I think it must be in the genes. My grandfather's shed was full of small crumbling boxes that contained nails and screws rusted beyond recognition, rubber bands with all the snap gone out of them, chisels that couldn't chisel, and pliers that wouldn't plier. Along with the inevitable frayed balls of string his favorites were small Chicken Pot Pie tins which he snipped and hammered into small wind-mills to keep the birds out of his fruit trees. The birds, of course, treated them with mild amusement as they nibbled on the plumbs and apricots.

My grandfather had an alibi for his collections though. He spent a portion of his life on the barren Kansas plains

where everything counted.

I have no such alibi for my collecting, but I'm in good company. Movie buffs often collect things that could easily qualify them for Camarillo.

Take Liptographs. Lip imprints of famous stars and starlets through the decades. I saw a collection of about 40 liptographs at an exhibition of movie memorabilia—smackers from Martha Raye through Ingrid Bergman, Rita Hayworth, Mae West and Annette Funicello. Aside from the sub-conscious motivations that went into this collection, it is rather intriguing how many different shapes and contours there are to stars lips.

Also included in that exhibit were



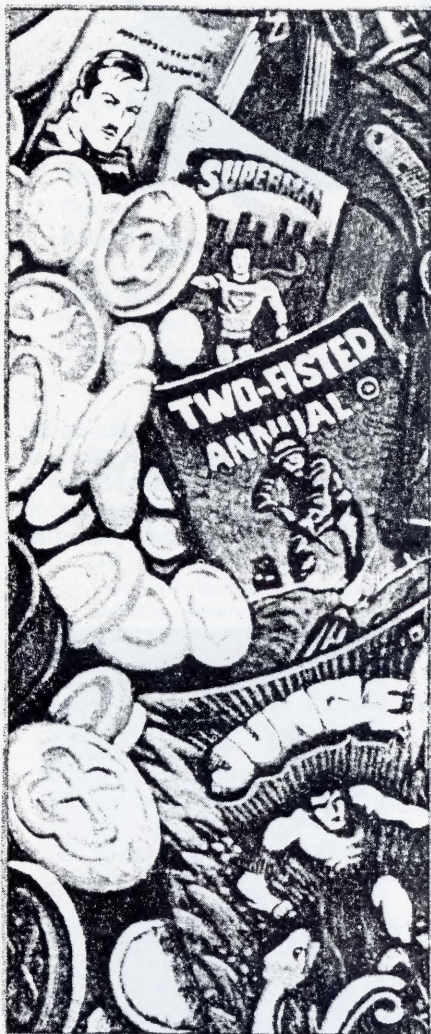
Movie buffs stop at nothing. Pop-think has saddled our minds with new and glittery paraphernalia. Mickey Mouse, for instance—that innocent little 24 frame-per-second rodent—has spawned a steady stream of bagatelles. At an auction held by prestigious Sotheby, Parke-Bernet an original Mickey Mouse watch made in 1933 went for \$260. A Mickey and Pluto snow shovel, circa 1935, brought \$125. A Mickey Mouse watering can



(1935) sold for \$70 and a Mickey and Pluto toothbrush holder hit the block at \$30.

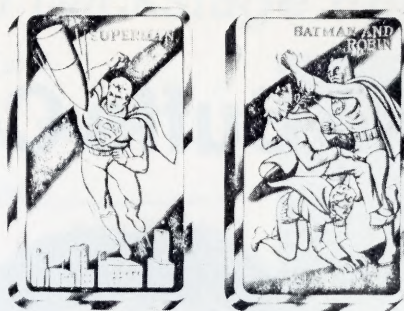
There were some one-of-a-kind items like a celluloid of Dopey and Sleepy, signed by Walt Disney (\$500) and a collection of Mickey Mouse magazines from January 1933 to October 1935 (\$340). No telling what Mouse Ears will bring in years to come.

## Comics



And then there's comics. A first edition of "Zip Comics" (vintage 1940) which introduced the *Scarlet Avenger* had a price not long ago of \$150. Not bad for a 10c investment. Many dealers and speculators are currently stockpiling comic books, buying up all available series especially the ones issued before 1956—generally viewed as the last year of the "golden age of comics" that began in 1934.

Classics like "Action Comics" No. 1, 1938, the one that introduced



Superman and Batman

Comic heroes silver or bronze ingots.

Superman to the world, was sold at a private sale for \$5,000. "Detective Comics" No. 2, published in 1939, fetched \$2,500. Its claim to fame is based on the fact that it introduced Batman and you-know-who.

My own collection along these lines is early *Mad*, *Panic*, *Humbug* and *Trump*—humor in a jugular vein. They have the musk of valued old rubbish.

Caught in today's nostalgia tide are those who collect tapes from the heyday of American network radio. "I'll give you two Jack Armstrongs and an Edward R. Murrow newscast for your Fred Allen or Fibber McGee and Molly," is a common phrase among the program swappers. Surprisingly, some collectors weren't even born yet when The Shadow breathed his last in 1954—the year that tolled the end for the golden age of network radio.

There are, of course, the purists who specialize solely in transcriptions—the 16-inch long-playing discs used to store radio programs before the advent of the tape recorder in the late 1940's. Such shows as *Suspense*, *Kraft Music Hall*, and another one of my grandfather's favorite news commentators—Gabriel Heatter—make the rounds among collectors. For the drama buffs there is Orson Welles *Mercury Theatre* presentations of the late 1930's and *Lux Radio Theatre* productions a few years later.

As with most other collectibles, radio buffs started to find these discs abandoned in warehouses and barns, or at flea markets where they were sold for pennies.

I'm always amused while driving down residential neighborhoods by how many cars have to be parked in the driveway because the garages are so full of (to use the non-collector's term) . . . junk.

But collecting is probably the purest form of recycling. One person's old tire is someone else's nostalgia.

Garage sales forever! △

## COMMERCIAL SOURCES FOR OLD-TIME RADIO PROGRAMS

### RECORDS

#### Radiola.

Box H, Croton-on-Hudson, N.Y. 10520

#### Mark 56.

P.O. Box 1, Anaheim, Calif. 92805

#### Pelican Records.

231 23rd Street, Santa Monica, Calif. 90402

#### CBS Special Products.

51 West 52nd St., New York, N.Y. 10019

#### Evolution Records.

888 7th Ave., New York, N.Y. 10019

### TAPES

#### Mar-Bren Sound Co.

420 Pelham Road, Rochester, N.Y. 14610

#### Radio Yesteryear.

Box H, Croton-on-Hudson, N.Y. 10520

#### Radio Reruns.

P.O. Box 724, Redmond, Wash. 98052

#### Dobrey's Radio Oldies.

8942 112th St., Delta, British Columbia, Canada

#### Harold Brodsky, Detective House.

218 Orangeview Lane, Lakeland, Fla. 33803

#### The Radio Vault.

Box 9032, Wyoming, Mich. 49509

#### Pastime Productions.

P.O. Box 35721, Houston, Tex. 77035



THE END!



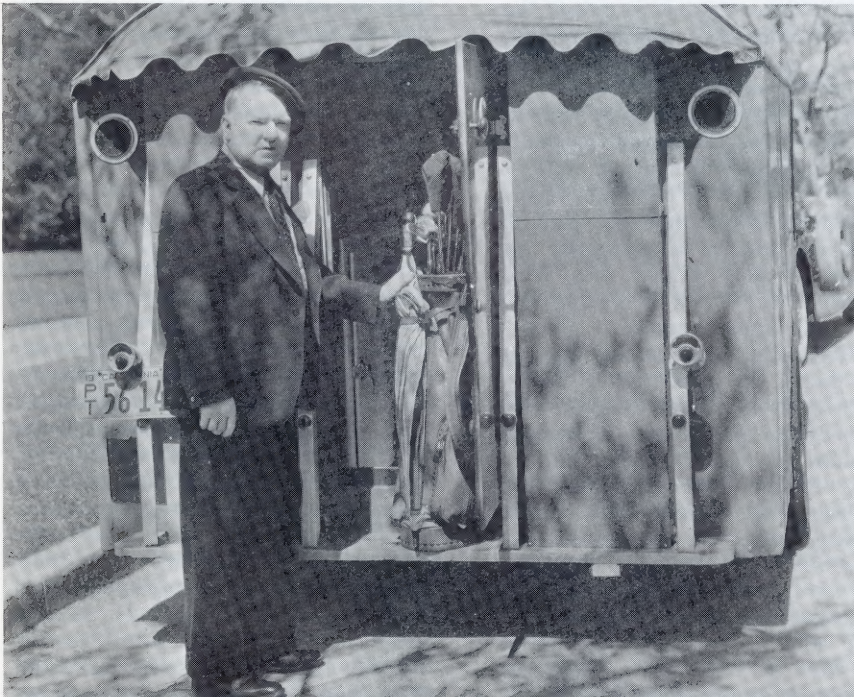
# When Movies began to speak

The Talkies arrive ... Wide screen Television, Cinemascope, Vista-Vision takes over ... Novelty was the key word.

by Teet Carle



Jimmy Cagney when he first launched into pictures dancing his way through an early musical.



1936—W.C. Fields making the most of time off during Paramount production of "Poppy" drives along side a golf course in his completely equipped trailer.

Publicists were working for peanuts, with no union benefits or severance or guaranteed vacations, when I began my 40 years as a movie studio press agent in 1927. Something had to keep us toiling six days a week, sometimes Sunday and countless evenings. Our naivety mixed with stupidity identified that *something* as "the excitement of the entertainment world." Tops in "glamour" was the advent of sound during the last years of the Twenties.

"Talkies" supplied us at Paramount emotion-jangles even if our studio was a late-comer into the world of sound. Although Paramount was a movie pioneer and a major influence in the industry, it chose to drag its feet, or at least step with extreme caution, at the use of innovations that might prove to be gimmicks or passing fancies.

Much later, when the wide screen took over, Paramount was stubbornly adamant about embracing Cinemascope while others were flocking to the anamorphic projection innovators, 20th Century-Fox, Paramount "created" VistaVision, which before too long went out of favor.

Even later, when most other studios were producing series and one-shot biggies for TV, Paramount refused to permit a video crew inside the gates. All the while, the company owned the local station, KTLA, one of the first ever in Los Angeles, which functioned in a former garage across the street from the studio. The company still rolled with the theatre belief that TV was threatening to ruin the film business and Paramount wanted to keep exhibitors as friends.

Although the movie business considered the subject of forthcoming talking pictures either a beautiful "dream" or attention to a *toy*, the search for novelty persisted. In the mid-Twenties, a movie titled "The Sign of the Rose" was doing "hard ticket" business in bit city engagements because the star, George Beban, participated in a combined film-live action presentation. His Broadway play had been filmed on a "quickie" budget. I saw it in Los Angeles. When the movie came to the big emotional scene, a courtroom tear-jerking episode where Beban pleads his case to a judge, the screen was hoisted into the flies and Beban did that scene in per-



son.

"The Jazz Singer," shown in 1927, had only a few talking (and singing) scenes. The *novelty* flavor was strong. Soon after I started work at Paramount, "Wings" was *road-shown* at the Los Angeles Biltmore, a downtown legitimate house. Technicians, under Roy Pomeroy, a special effects man who was famous for having divided the Red Sea for DeMille's silent "The Ten Commandments," created sound effects for the premiere.

The presentation was pure showmanship and probably helped make "Wings" the first Academy Award movie. The war aviation picture was screened with orchestral accompaniment of an average-sized area until the climactic moment. In the story, Richard Arlen, an American flier downed behind German lines, stole a German plane and escaped. As he headed for friendly lines, his best friend, played by Charles "Buddy" Rogers, took to the air. He spotted the "enemy" plane flown by Arlen and attacked. It was one hell of a dog fight, with Arlen trying to reveal his true identity and not firing back, until he met his ironic death at the hands of his best friend.

At the moment of Arlen's take-off, the theatre curtains parted and the screen became gigantic. And on came the cacaphony of sounds from motor, propeller, machine guns and flack. Audiences cheered. Paramount had entered the sound world but went on grinding out programmers and epics like the last great "silent" movie, "Lives of a Bengal Lancer." This was released just in time to die at box-offices while all other theaters in any town were loud with voice and noise.

When sound became a "comeon" for theatre customers, studios climbed on the band-wagon, even if only partially astride the wild horse. "Part talkies" intrigued until the revolution could be completed for a full turn to "all talkies."

Sound effects were easily accomplished. Paramount hypoped up a Richard Dix programmer, "Warming Up," by injecting sounds of baseballs thumping into catcher's mitt or cracking from the swing of bats, and even the incessant chatter of participants. It was an interesting experience to see the movie in the now-extinct gigantic Downtown Paramount in Los Angeles. The movie had one other plus: Jean Arthur played her first leading-lady role other than being the heroine in Westerns.

Some completed pictures received help from "talking scenes," even though briefly. Paramount had two biggies "in the can." One was "The Patriot," starring Emil Jannings as a mad Russian Czar, and Florence Vidor and Lewis Stone as co-stars. There



The early Talkies. Harry Carey famed as "Trader Horn" visits with Lon Chaney, "Man of 1000 faces" disguised as an old lady in "The Unholy Three." Director Jack Conway the last film for the talkie.

were sounds and musical scores and the chilling, effective crying out of one word. When Stone, cast as "Pahlen," Janning's strong right arm, deserted the madman, Jannings sat on his throne and cried out in anguish, again and again, "Pahlen . . . Pahlen . . ." It was great, but it was not quite enough in that age of big changes.

The other Paramount epic, "Abie's Irish Rose," also was completed after weeks of production. Hurriedly, three talking sequences were added—one of school children reciting in unison the pledge of allegiance, another of Jean Hersholt, as a rabbi, intoning a Hebrew prayer and the most elaborate, a two-shot of Nancy Carroll tap dancing while Buddy Rogers played the piano.

Two entirely-filmed silents were remade as "talkies." All of the big scenes and moving "shots" in "The Wolf of Wall Street" and in "Interference" did not have to be re-filmed, only backgrounded with sound. Remaking concerned only dialogue scenes.

"Interference" was strictly drawing room drama. It starred Clive Brook, William Powell, Doris Kenyon and Evelyn Brent. Almost every scene had been done on a small exterior "home" setting. At the time, Paramount had been using tiny Stage 5, with heavily insulated walls, for experimentation with sound. The sets from "Interference" were moved onto that stage and the necessary scenes re-done there.

The sole interesting factor about "The Wolf of Wall Street," a starrer for tough-guy actor George Bancroft, was the salvaging of Paul Lukas. This exceptionally fine actor had registered a true hit with Pola Negri in the silent

"Loves of an Actress" (Rachel). He spoke *no* English. The studio was content to let Negri's accent take her out of films and for Jannings, who refused to study English, to return to Germany. But Lukas was a new continental romantic actor and the studio wished to save him. Lukas tried hard at phonetically speaking his English lines, but was close to unintelligible—at least for ticket-buyers who were used to understandable lines from any actor through subtitles. The problem was solved with an almost incredible use of an actor speaking in perfect English as he later synchronized his words with the lip movements of Lukas. The unseen actor's name was Newell, and Paramount was so delighted with the job that Newell was signed to a contract.

Newell probably saw a continuous "speaking" career as Lukas' voice-double for years to come. But Lukas bore down so intently on learning English that by the time his next role came around, (with Buddy Rogers in a circus movie, "Half Way to Heaven,") his accent was delightfully understandable. Strangely, few critics commented on the star's quick flip-flop from British English to Hungarian pronunciations in the space of another movie.

Paramount began the construction of a block of four large sound-proof stages. Meanwhile, pictures with "intimate" settings were crowded onto the one thick-walled stage. All of the dozen large stages were useless for sound. They had been built only to keep out rain, wind and cold. Noises never had been a "bother;" two or even three movies could be shooting at the same





Super Star Greta Garbo made her first sound film "Anna Christie" for MGM in March, 1930. Her first silent film "The Saga of Gosta Berling" was made in Germany in 1923. She made eleven silent films in all, the first in this country. "The Torrent" with Ricardo Cortez in 1926 for MGM.

time on any stage.

Now the "external" was a disaster for crews inside stages. Paramount was almost in the heart of busy Hollywood. The furthest stage still was less than 200 yards from hustling-bustling, truck-active, bus-frequented Melrose Avenue. Microphones were non-selective and super-sensitive. Even horn honks, Back-fires and "revved" motorcycles on the streets outside invaded the recording system.

So, Paramount made a change from daytime work to nocturnal filming. Every set, no matter how large, was shrouded with hanging draperies, canvases and blankets which encompassed actors, crew and cameras and sound mechanisms. It was amazing how quiet was the real world *out there* during the hours from midnight to dawn. The studio commissary was busier at the 1 a.m. dinner breaks than at high noon.

Through those first "talking pictures" the microphone was strictly stationary. Technicians "planted" it in telephones, behind books, enveloped by vases of flowers or in desk drawers. Actors had to remain squarely at each "mike" as they spoke. If they moved, they did not begin dialogue again until at the point of another microphone. The "mike" was not suspended above camera range until later, and did not begin to move on long

poles for the better part of another year.

The interesting thing about progress is, of course, how natural and "last word" the current method seems and how out-moded and cumbersome it in turn appears when something new comes along.

That silent camera, steady and unwavering from motorization, still was a noise contraption. Any viewer seated under a low projection room in a nickelodeum without thumping piano knows the sound of film going through a machine. Naturally, there was no way the microphone could tolerate such a "ruckus" during a tender love scene.

Hence, for early talkies, the camera had to be quieted. The initial solution was to encase it, as it existed and operated, in a sound-proof booth and force it to film action through glass. It came to be a point for joking when, a scene fully rehearsed, the camera operator and his assistant, breathed last gasps of fresh air and stepped through a heavy door into something representing a telephone booth. Then, even the door crack was sealed behind them.

Inside the booth, the camera could "pan" with moving actors across a set. But there was no *trucking* on movable *dollies*, unless those walking scenes were made without sound—with the

silent camera.

Later, cameramen found much of the camera noise could be blotted out by wrapping heavy blankets over the instrument. In time, these jackets were "fitted" snugly, being tailored for use. The final step, of course, was the "bungalow" encasement still in use.

Making "talkies" was conducive of ulcers. Patience was running thin as the vast stages neared completion. Then, on the Friday night before they were to be put in use for the first time come Monday, fire broke out. It gutted the whole caboodle. So, while they were being rebuilt, studio construction crews worked in shifts to pad the insides of all the barn-like stages on the lot.

Before too great a time, the crews were back to old-time production in day light hours on those insulated stages. And all problems found solutions. Even the making of musicals. I well remember one day on one of the rebuilt stages when a duet by Maurice Chavalier and Jeannette MacDonald for "Love Me Tonight," which I was handling, was recorded and filmed simultaneously. The stars sang *on the set* with a microphone suspended over head. Some twenty feet away, in an area confined by three sides of reverberating walls, a full recording orchestra backed up the singers. Apparently, it was such a cumbersome and slow (and probably faulty) method that new ways were needed. Soon, numbers were being recorded in the music department in advance of camera work and then played back for lip-synchronization while cameras took care of the "sights."

Throughout all the early innovations, I was not one of the publicity *producers*. Against my "druthers," I had had agreed to be the department's "downtown planter." Every day, I was making the rounds of the six Los Angeles and two Hollywood dailies, the wire and photo services, the syndicates and various correspondents for newspapers and magazines. I was "placing" the stories and art others conceived and produced. It was the greatest publicity-learning course on earth.

But I wanted back on assignments to movies. Work we called "handling units." I wanted to write. My first move in a campaign which soon got me there was to ask to handle the Moran and Mack talking comedy, "Why Bring That Up?," in addition to my planting.

The film shot everynight, all night. I would stay until midnight each night, gather copy and pose photos, then rush home to sleep until time to be at the studio by 9 a.m. to write copy and then make the run downtown. God how insanely eager we all were then. Δ



# Lynley and Lockwood are in love in Golden Films new "Out of Control"

Exclusvie "Studio" Magazine interview with Bob Kendall



## THE SCREENS NEW DYNAMITE LOVE TEAM CAROL LYNLEY & GARY LOCKWOOD

Carol Lynley, the stunning blonde star with the big blue eyes, and effervescent, youthful manner was enthusiastic about her latest movie role.

"I understood the character 'Molly' that I play in the movie when I first read the lines of dialogue in the screenplay," Carol explained. "It was a picture I wanted to do very much."

"Why did this role of 'Molly' appeal to you?"

"Because there is conflict and humor in the character. As an actress it gives me dramatic latitude. This is what so many superficial roles don't have."

"It was a pleasure to work with Gary Lockwood," she smiled, "and John Broderick is a sensitive director."

At that point, Carol had to leave for an interview with a Casting Director about a television role.

"I've enjoyed talking about this film because I believe in it," she assured me, "but I must run to this interview, and then I will be flying to Canada for a TV show up there. Most likely I'll be going on to New York. But I have enjoyed talking about 'Out of Control' as it is one of my favorite

films I've worked in."

Considering the fact Carol Lynley has worked in some of Hollywood's most successful motion pictures her comment means something. "The Cardinal," "Blue Denim," "Under the Yum Yum Tree," and of course her unforgettable portrayal of "Harlow" have left no doubt about her acting talent in the minds of movie-goers.

"How did you get your start in the movies?" I asked Gary Lockwood.

"I came to Hollywood by way of Broadway," he smiled, "I was working in a stage show, 'There Was A Little Girl' with Jane Fonda. Elia Kazan saw me and brought me to Hollywood for my first film, 'Splendor In the Grass.'"

"Weren't you an athlete as well?"

"Yes," Gary nodded, "I went to UCLA on a football scholarship. I was also in the Art Department, and later on in the English Department."

Concerning motion picture acting, stage acting, and TV acting I thought Gary Lockwood would be the right person to ask. For he has worked on the Broadway stage, and a running role in the TV series, 'The Lieutenant', as well as numerous TV guest appearances, and such impressive films as

"Splendor in the Grass," and "2001 Space Odyssey."

"Which medium do you like to perform in the most?"

"The same as most actors, I guess," he explained, "the movies, the good ones."

"Do you find the transition from stage to movies a difficult one for the actor to make?"

"I don't think there is much transition," he insisted, "you do have to speak up in the theater, of course, so the person in the back can hear. But other than that, I contend stage and film acting involve the same concept."

However, Lockwood explained precisely what he meant a moment later, "On television, you must do much more in less time. In that sense it is the most difficult. Longer hours, and more pressure."

"Do you have any film role you enjoyed the most?"

"Yes," he said, without hesitation, "I would say my role in 'Out of Control' is my favorite."

"What attracted you to this role?"

"I liked the character of the street-wise gorilla I play. He's a knowledge-



able ape."

"Where is the movie set?"

"South—the deep south, Alabama."

Observing Lockwood's athletic physique, I thought perhaps he could share with our readers how he does it.

"I get a lot of exercise," he laughed, "I keep busy building custom homes in Malibu when I'm not acting."

"Do you have any advice to young people going into acting?"

"I think the primary thing is tenacity," he confided.

"What about Little Theater?"

"If one wants to do theater, yes. Otherwise I don't think Little Theater is vital for movies and TV. But it can help. Everything can help the actor perfect his craft—from reading a book to running in the park, and especially just talking to people. It all helps. Probably the actor learns more about performing by performing. Playing a lot of different roles over a period of years. Just being in action. I see people on the streets every day who could be actors. These people could perform professionally with no training. Yet there are actors who work at it for a long time—and still can't act."

About some of the famous people he has worked with, Gary Lockwood had this to say.

"Elia Kazan? A very, very good director. Working with him was wonderful. He creates an atmosphere of total harmony on the set. Kazan was once an actor so he has empathy with the actor and besides that, he appears to be like a chess player. He knows just how to manipulate people to make them come out with what is needed for a particular scene."

"And Natalie Wood?"

"I liked working with her very much. She was very nice to me."

Another picture in which Lockwood worked with a screen great was "It Happened At the World's Fair" with Elvis Presley.

"What was it like to work with Elvis?"

"He's a very nice person to work with. I usually get along with every-

body quite well. I think it's relevant to the project to have empathy, harmony and teamwork."

"Did that happen in this project?"

"Yes," he beamed, "I worked well with Carol Lynley, and Royal Dana, as well as the director. Maybe we'll do some more pictures together." Δ

## Out of the cutting room

"OUT OF CONTROL" director John C. Broderick talks about the movie.

High above the Sunset Strip where the giant-size picture windows afford a panoramic view of Hollywood below and the mountains beyond, director John C. Broderick was relaxing here in Golden Films executive offices after days in the cutting room with his latest movie "Out of Control."

Broderick spoke with candor about the movie in an interview the other day.

"What fascinated you about this picture?"

Broderick replied quickly. "I liked the electricity that crackled when the main characters clash. From the moment Carol Lynley meets Gary Lockwood, the clash begins, and it doesn't let up until the movie ends."

"What is "Out of Control" all about?"

"It's a culture clash symbolized by the characters played by Lynley and Lockwood. Carol is "Molly" a New York fashion editor. Lockwood is "LeRoy" a "young red-neck" who'd be beat up or run out of town if the local townspeople could ever catch him."

"What brings your two central characters together?"

"Carol is led to believe she's inherited land and property in the deep south. She goes with her boyfriend Daryl (Tom Kibbee) to the south to pick up her inheritance."

"And then?"

"And then the fun begins," Broderick smiled, "At first "Molly" is enchanted with the south. She observes how closely it all seems to resemble the colorful setting of

"Streetcar Named Desire." But she is hardly prepared to live the taut "Streetcar" existence.

"Nevertheless, her own greed forces her to stay and search for her inheritance in spite of the dangers involved."

"What happens next?"

"Her inheritance proves to be a cover for a "moonshine" operation managed by Lockwood. Carol Lynley tries to dominate the situation. But she is met with plenty of resistance from Lockwood, who plays "LeRoy." His "macho" image won't let "Molly" dominate him for a moment. He's a carouser, a carorter, and not about to be coralled by anybody—and that includes the blue-eyed, blonde-haired "Molly" who he must admit is a mighty appealing girl."

Broderick added, "Royal Dano plays an older man who works on the rundown property. He turns in a "gem" of a performance."

"And your background?" I asked Broderick.

"I attended college in San Francisco. From there I went to the London School of Film Technique. After that, I came to Los Angeles. I began working with the movie crews as an assistant director, and production manager. Then I began to write. I produced a couple of films for AIPR, "Six Pack Annie," "Big Bad Mama" with Angie Dickinson and Ben Gazzarra in "Capone." My first direction effort was "Badlands" with Martin Sheen."

Returning to his latest movie, "Out of Control" Broderick continued with enthusiasm, "This is an "upper" picture. It's a very exciting film with Lynley and Lockwood turning in some powerful performances. "Molly" has some false beliefs about "rednecks" and therein lies the dynamite of our drama."

"Who was the Cameraman?"

"Tak Fujimoto, and he did an excellent job. Frankly, I feel we've got an engrossing movie with Lynley and Lockwood performing in the tradition of famous movie love teams that clashed. "Out of Control" hits with the impact of Cagney's grapefruit landing in the face of Mae Bush!!!" Δ

## ★ Golden Film's new "Out of Control" ★

Don Reynolds, President of Golden Films International, has this to say about his company's latest release.

"Lynley and Lockwood ignite each other in this film. They come on with overpowering impact that is bound to fascinate moviegoers who are looking for a good movie."

Joe Mass, Public Relations for Golden Films puts it this way. " 'Out of Control' doesn't need a big publicity campaign. It's a fascinating film and the word-of-mouth will get around that this is a top-notch film. That's the best publicity any picture can have."

Lou George, President of Artista Film Sales, whose company will handle the foreign sales for "Out of Control"

explains:

"The age-old relationship of the passionate loves and hates a man and woman can feel for each other are vividly depicted in this movie. This relationship is set against a background of colorful adventure with high-voltage action which never lets up. These universal entertainment values are what the international movie market demands."

Lou George's film background began with MGM and Loews from 1956 to 1974. He has been involved in every aspect of film from exhibition to distribution. In 1974, George founded Arista Film Sales to handle independent American film product for foreign distribution.





Carol Lynley (as Molly) is shown in her New York offices, where she portrays a fashion editor.



When Carol comes to claim her inheritance, Lockwood laughs because he knows the truth about her so-called inheritance.



Carol Lynley uses her physical appeal to entice Lockwood under her control.



Lockwood (as LeRoy) goes "Out of Control" as Lynley tries to "put him down."



Fearing rape, Lynley fights him off!



However, the Syndicate has other plans for Lockwood's future, and sets up an ambush he escapes.





Following Lockwood into a seedy southern bar, Lynley gets an unappreciated sock in the jaw by an outraged drunk.



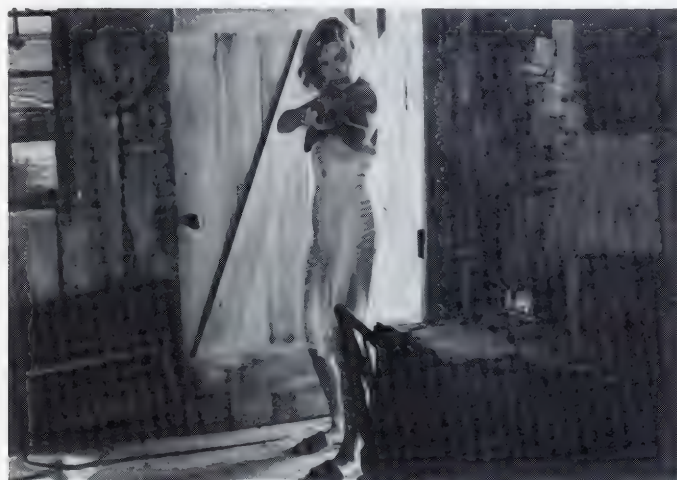
Lockwood's former girlfriend doesn't appreciate Lynley's charm.



Lynley is "loaded" and comes on strong for Lockwood.



Since Lockwood is now convinced she can "keep it together," he demonstrates the use of a machine gun to her.



Lynley is loaded and so is the gun when she decides revenge against Lockwood would be very sweet.



In a desperate attempt to escape another syndicate blockade, Lynley and Lockwood boldly blast their careening car through the blockade barriers.



# Hollywood studio Hall of Fame Magazine

(Rare photos selected from Eddie Brandt's Saturday Matinee)



Carol Lynley, and Margo Moore in a scene from "The Hound Dog Man" 20th-Century-Fox film starring "Fabian."



Carol Lynley's "Harlow" wherein she played the screen siren's tragic life brought her critical acclaim.



Carol Lynley and Brandon de Wilde captured movie audiences interest in "Blue Denim" for 20th-Century-Fox.



"Under the Yum Yum Tree" with Jack Lemmon, Carol Lynley and Dean Jones revealed Carol's comedy flair.



"Bunny Lake is Missing" brought Carol Lynley to the screen with Keir Dullea and Laurence Olivier. A Columbia picture.



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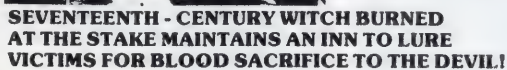
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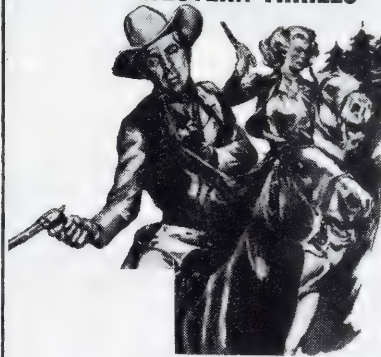
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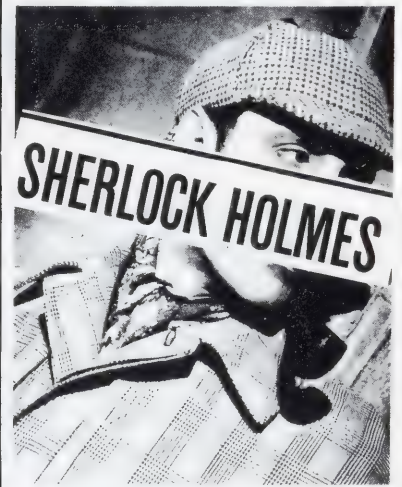
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in

## THE FIGHTING WESTERNER

**(1935)** Lawman Randolph Scott helps dowager Mrs. Leslie Carter solve the mysterious murders occurring at her radium mine in this above average Paramount Western, a loose re-make of **GOLDEN DREAMS**, produced by Goldwyn in 1922 and based on Zane Grey's novel of the same name. With Ann Sheridan, Charles "Chic" Sales.

**(6 reels) 16mm, S8S**

**16mm: \$132.50\* S8S \$87.50**



**MYSTERY  
SUSPENSE  
A LOST FILM**

RAYMOND MASSEY AS  
SHERLOCK HOLMES in  
"THE SPECKLED BAND"

Based on Sir Arthur Conan Doyle's stage play, this modern day story has Raymond Massey in his first screen role after many years on the British stage. Thunderbird is especially pleased to make available to collectors this fantastically RARE film from the only known existing 35mm, pre-print.

Massey's performance as the famous sleuth is pleasing, intelligent and restrained. The suspense is quite well sustained. The director, Herbert Wilcox, refrains from exhibiting the speckled snake until the right psychological moment. Prior to that there are heard the tones of the flute being played, all of which lends the necessary mystery. In the opening sequence there is a penetrating scream as one of Dr. Rylott's (Lyn Harding) stepdaughters dies. Dr. Rylott is desirous of killing his other stepdaughter in the same fashion and workmen are engaged to help unwittingly to carry out his plot. But once Dr. Watson hears about the matter and Sherlock Holmes steps in it is a foregone conclusion that Dr. Rylott's plans will be nipped in the bud.

**PLEASE NOTE:** The 35mm. nitrate we received on **SPECKLED BAND** was in very poor condition. Many months and a good amount of money went into preparation of our negative material, and frankly we were afraid the resulting product might be just too incoherent for release. Our first print from the completed negative contained only two very rough and choppy spots. These were edited to smooth the flow of action, and the prints we offer presently are **MOST SATISFACTORY**. You will notice still a few jumps, however the story and continuity is perfectly understood and we are sure it will take a very special place in your collection. Picture and sound quality (re-recorded), are **EXCELLENT!** (A note of importance from our supplier.)

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.4.



## CARTOONS

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SBS COLOR: \$30.00

If we were permitted to own only five cartoons, this would be one!

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Remember Bosko, that lovable almost human little scamp that flooded theatres in the early 30's, and TV sets all over the country in the early and mid 50's?

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Bosko is a hot dog vendor. Identical cels from this cartoon were incorporated into PORKY'S SNOOZE REEL nine years later.

**HOLD ANYTHING (1930)**

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**YODELING YOKELS (1931)**

Bosko, the Swiss Alps and a lot of mice!

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The Warner cartoons under the supervision of the brilliant genius Schlesinger, were quite self-consciously trying to emulate the Disney products of the same period, but were so crammed with fun music and appealing characters that they soon became imitated themselves! The Bosko cartoons are a must for animation buffs.

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YOUNG FRANKENSTEIN

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#111 (COLOR)

PAL JOEY  
LIL ABNER  
ATHENA (Jane Powell/  
Debbie Reynolds)

#112 (COLOR)

MORGAN THE PIRATE  
(Steve Reeves)  
GIANT OF THE MARATHON  
(Steve Reeves)  
GOLIATH VS. VAMPIRES  
(Gordon Scott)  
TARZAN THE APE MAN  
(Denny Miller)

#113

CAPTAINS COURAGEOUS  
MAN OF ONE THOUSAND FACES  
DINNER AT EIGHT  
BORN YESTERDAY

#114 (COLOR)

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FACE OF FU MAN CHU

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TOPAZ  
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THE BIRTH OF A NATION  
(1930 re-issue/two different trailers)  
RAIN  
DIPLOMANIACS

**\*ANNOUNCEMENT TRAILERS #3 (COLOR)\***

This very special trailer reel contains six different animated intermission trailers from the early 1950's, cleverly done to lure patrons to the candy counter. This is the first time superb quality copies have been made available to collectors. Also on this reel is the lavish FILMEX (Los Angeles Film Festival) trailer which features some spectacular footage from WAR OF THE WORLDS. Last but not least several different Starting-type sigs, a Merry Christmas 1975, animated explanation of the rating system and a animated Fight Pay TV. A must (absolutely!) for all film collectors!!!





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### INDEX OF SOME OF THE ARTICLES APPEARING IN THESE ISSUES.

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Ruby Keeler—cover  
Hollywood stars bedazzle Broadway  
Great Movie Palaces, Mark of Zorro, Minta, Durfee Arbuckle, Hilary Brooke, David Manners, Gertrude Astor, Claire Windsor.

#### VOL 8 NO. 2

Hollywood's Hall of Fame—"Mae West"—cover & story  
Remembering Bogey and his co-stars  
Marx Brothers—from gags to riches  
Industry honors John Ford, Ann Harding, Sidney Blackmen

#### VOL. 8 NO. 3

Jack Oakie with Betty Grable and Alice Faye—cover  
The unpredictable "Dahling," Talullah Bankhead  
The girl Howard Hughes made famous  
"Hollywood's Hall of Fame"—all time favorite Alice Faye, Famous Cinema Animal Stars, Gale Storm, Jack Oakie's 50 years in Showbiz, many photos, more on old movie palaces, Jane Russell wowed the world, Betty Grable photos, Vera Vague, Eddie Pumlan.

#### VOL. 8 NO. 5

Galaxy of Ghastly Ghouls—Lon Chaney, Bela Lugosi & Boris Karloff, Count Dracula Society, famous psychic predictions from beyond the grave, Alfred Hitchcock interview with the macabre & men who create monsters.

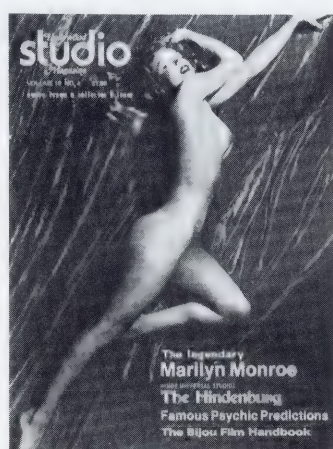
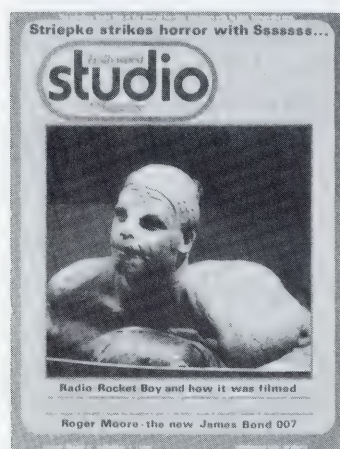
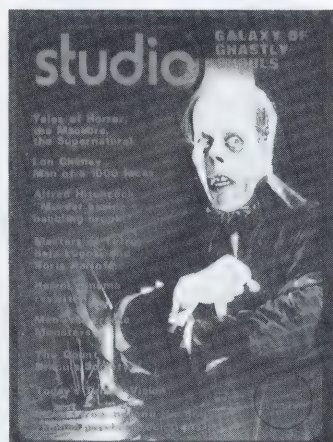
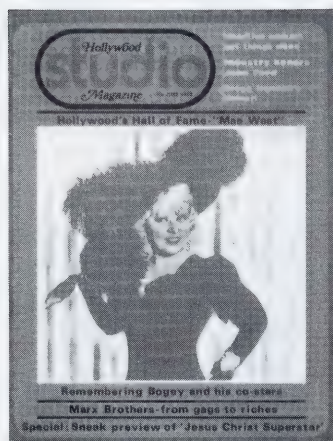
#### VOL. 8 NO. 7

Dan Striepke, the man who turned into a snake, Roger Moore, 'Radio Rocket Boy' & how it was

filmed, Fantasy film convention, Bruce Bennett, Faye Emerson.

#### VOL. 10 NO. 4

Remember Marilyn . . . the allure of a tragic star—her famous nude, her secret marriage, Marilyn's lucky costume. "Hall of Fame," The World's largest Asiatic Studios, Kow Loon; Kebrina Kincaid, psychic to the stars, Section on "The Hindenburg, My God it's in flames," Gigi Perreau.



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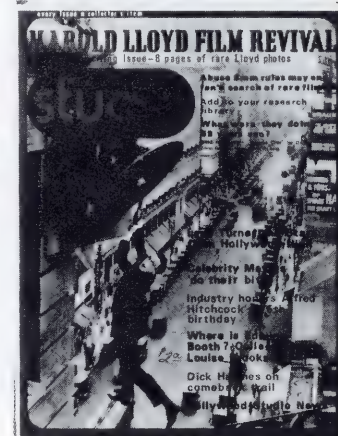
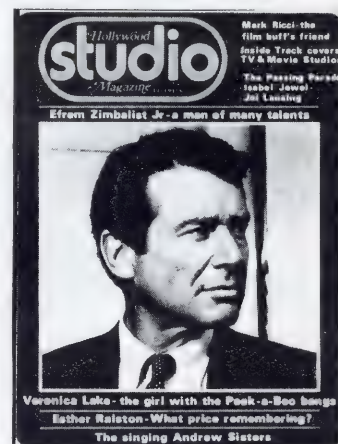
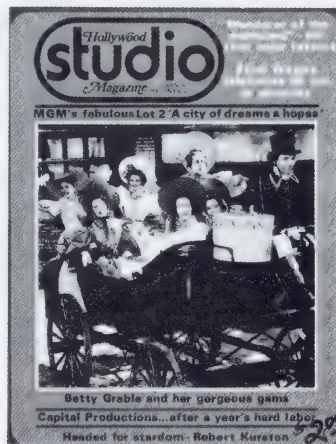
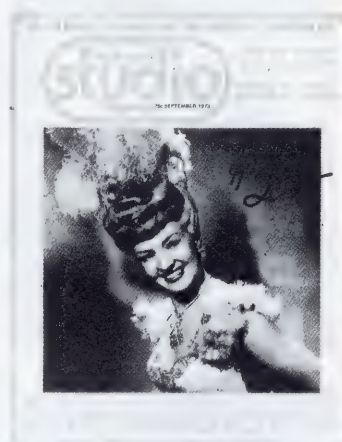
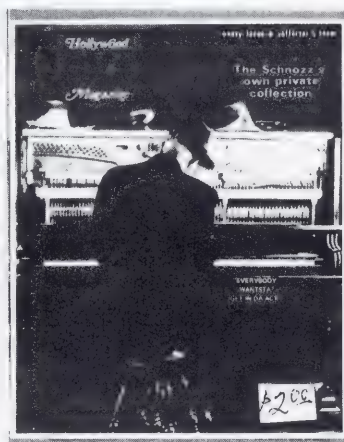
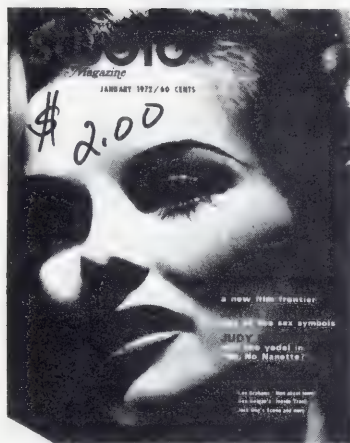
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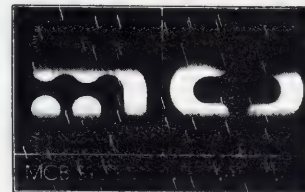
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# SAM CHEBAIR

## The New Breed of Hollywood Movie Producer

By George Dimitrios

**T**he new breed of Hollywood movie mogul is changing and Sam A. Chebeir symbolizes what it takes to make it "go" in today's unique movie market.

Dynamic, and youthful, Chebeir generates enthusiasm for funding his films when he points with pride to the movies' boxoffice grosses.

Under the banner of Hickmar Productions Inc., Chebeir has not only found his funding, but has also served as an Associate Producer with his own production team. That his system works is proven by a string of boxoffice successes.

In his offices at the Burbank Studios the other day, Chebeir enthused, "We have complete confidence that our newest release, *"Scorchy"* will be a winner too. The reviews have been good, and the grosses are good wherever it has played."

"Who stars in *"Scorchy."* and what is it about?" I asked.

"Connie Stevens stars with William Smith and Cesare Danova," he continued. "It is set in Italy and the United States. We begin in Rome. Connie plays an undercover policewoman. It is an exciting, action-packed picture with some fantastic chase footage. The pursuit continues by helicopter, by boat, auto and even on foot."

"Who wrote the screenplay?"

"Hikmet Avedis authored the screenplay and directed the film."

"What else are you presently doing?"

"Currently we're getting ready to produce, *"The Young Migrants"* which is our tentative working title. It is an interesting love story of a young boy and girl leaving the farm to go to the city. We focus on all the complications they encounter on their troubleladen trip."

"How did you become involved in movie production?"

"I've enjoyed motion pictures as a form of entertainment all my life," Sam beamed. "I thought the best way to become involved was to take some courses in cinema at U.C.L.A. and then I worked in films in various capacities. Finally we formed a team, working with a director and producer to make a series of films. Our first pictures clicked and we continued."

"How has the funding situation been since the tax-shelter law changed?"

"We're in the business to make a profit," he explained, "so frankly it hasn't affected us at all. Our philosophy is to produce pictures that make the biggest profits possible for our investors. I think this philosophy gives far more incentive to score, and should be the basis on which all business functions."

Chebeir who is a multi-faceted businessman, keeps busy. With business interests as well as responsibilities at Hickmar Productions which is situated at the Burbank Studios, one might think he would be too busy for anything else. Not so!

"So what do you do when you're not working?"

"I play tennis, snow ski, and socialize. I'm fascinated with history and I like to read a lot and enjoy travel," he replied.

"What are your favorite places to visit?"

"I love Paris," he reflected, "and I visit Europe at least once a year as well as other interesting places throughout the world where I enjoy meeting my friends."

Sam A. Chebeir, citizen of the world, Hollywood movie-producer, and local businessman; one of the new breed that is making movies today. △



Sam A. Chebeir has good reason to smile



Sam meeting with two Japanese theater chain owners



Director explains a scene to Connie Stevens in Hickmar Productions *"Scorchy"*





Ageless beauty Dolores Del Rio in lobby of the Beverly Wilshire Hotel during recent Hollywood visit. (Photo by Yani Begakis).



After completing her role in Universal's "Two Minute Warning," Gena Rowlands has fun with Our Man About Town at Hollywood party.

## Lee Graham's Man about Town

Big Sky, Montana with its clear skies, wide open spaces, sparkling water and breathtaking scenery was the setting for a Shower of Stars, hosted by Michael Dante and chaired by the state's first lady, Carole Judge. A planeload of celebrities jetted to Big Sky for the event benefiting the Montana Association for Retarded Children.

On the chartered plane, both going and returning, Jonathan Winters ("I've always like visiting unfinished mountains") was the impromptu entertainer.

We stayed at the Huntley Lodge, which Montana-born Chet started after the breakup of Huntley-Brinkley Reports. After working for the good life in this land free from pollution, Chet didn't live to enjoy it.

For three days we enjoyed horseback riding, fishing, hiking, and cocktail parties. We went into nearby Bozeman for a concert at Montana State's auditorium featuring Hank Williams Jr., Hamilton, Joe Frank and Dennison, Alan Bergman, George Lindsay of "Hee Haw," Elly and Montie Montana, Dick Winslow and his one-man band,

Skiles and Henderson, and Jonathan Winters.

Another highlight was the Awards dinner at which Gov. Thomas Judge presented trophies to the winners in the Open Arms Celebrity Golf Tournament.

The nice thing about our visit in this high country where there are "Whoa" signs instead of stop signs, was the wonderful way everyone got along. Celebrities included Richard Anderson, Edd Byrnes, Jim Davis, Donna Douglas, Alan Hale Jr., James Gregory, Werner, Klemperer, Pamela Rogers, June Lockhart, John Marley, Ed Nelson, Denver Pyle, Lou Nova, and Hugh O'Brian, in addition to those previously mentioned.

But the real star of the trip was Jim Hardiman, Hollywood's King of the Junketeers. I've been on several of his junkets, and it's amazing how smoothly Hardiman handles this herculean task. This was his first junket since he returned from Japan where he had been living for five years. I'm happy to report he hasn't lost his magic touch. With Jim was the oldest of his four

sons, handsome and intelligent 20-year-old Don Hardiman.

We had a great time, thanks not only to Hardiman and Dante, but Everett Kircher, owner of Big Sky of Montana, Inc., who underwrote the cost of the fun-filled days and nights.

The unexpected nostalgic highlight of my month occurred when I was leaving a party at the Beverly Wilshire Hotel and bumped into Dolores Del Rio in the lobby. I hadn't seen her in eight years and she hasn't changed. As a matter of fact, she hasn't changed in forty years. She still has that unlined, sculptured white marble face, flashing black eyes, and trim figure.

Dolores and her third husband, Lew Riley (he was preceded by Jaime Del Rio in 1921, Cedric Gibbons in 1930) returned to Mexico the following day after a two-week visit during which she observed her 71st birthday. Healthy Dolores said, "The only sign of age I see in myself is that I am becoming an institution. Suddenly I'm being decorated and honored at retrospectives. What that means, I'm afraid, is yes, I'm getting older."

Ms. Del Rio reigned as a silent-talkie movie queen from 1925 ("What Price Glory") until 1942 ("Journey



Into Fear") when she gave up her throne to move to Mexico following her divorce from Gibbons. She looked back and observed, "Hollywood has a way of grabbing you and wrapping you up. I'm glad I was there for the exciting days that are gone. Now I'm only a visitor."

Today, her primary interest is in the Mexican National Theatre and the state where "my age range is from 30 to 80." Her secret of youth? "Working and thinking young. Don't be afraid of the years. Women who spend all that time and money trying to look young are wasting it. Beauty and youth don't come in a jar. Keep the mind active. This is where it is," she said, pointing to that beautiful head.

\* \* \*

It was "Musical Jubilee" time at the Ambassador Auditorium in Pasadena with Patrice Munsel, Howard Keel, Eartha Kitt, Larry Kert, and Milo O'Shea dishing out highlights of 100 years of melodic nostalgia.

Copper-toned Ms. Munsel can belt out a number as easily as she trills a cadenza, and she did both. If she felt like it, she could whistle. Back in Spokane, when she was captain of a girls' football team, capricious Patrice started her vocal training with lessons in "artistic whistling."

"Singers have a short time to survive in Hollywood," according to greying Howard Keel. On the screen that may be true, but this baritone still maintains the same dash that made him so popular in films like "Annie Get Your Gun," "Showboat," and "Seven Brides For Seven Brothers."

Then there's that Kittenish down-to-Eartha. Her seductive style is better suited to "C'est Si Bon" than to "Long Way To Tipperary" which she sang in Pasadena. Nevertheless it was good to see the 48-year-old songstress has lost only a little of that feline grace and mischievous quality that captivated two continents 20 years ago.

\* \* \*

It was instant nostalgia when Ken Murray launched his 73rd year and his book on Earl Carroll, "The Body Merchant," with a champagne reception at Hunter's Books.

I was especially happy to meet Helen Mack there. The fine actress of the thirties and forties, still trim and attractive, quit acting to become a top radio director of such shows as "A Date With Judy" and "Meet Corliss Archer." She moved back here after the death of her husband in New York last year. Helen had a pleasant reunion at Ken's party with Harriet Hilliard Nelson and Mary Brian.

Helping revive memories of the



Ken Murray autographing his book on Earl Carroll. "The Body Merchant" at champagne reception in his honor.



Judy and Howard Keel, June Lockhart and Patrice Munsel at reception following opening of "Musical Jubilee" in Pasadena.

bygone era was Rudy Vallee, who, along with Douglas MacArthur, was one of several prominent men with a yen for Beryl Wallace, Carroll's mistress who died with him in that bizarre 1948 plane crash.

\* \* \*

Ann Harding, film favorite of yesteryear, quietly moved back here from Westport, Conn. where she had been living since her retirement. She's in Woodland Hills, near the Motion Picture Country House and Hospital where she is an out-patient.

Although somewhat of a recluse, because of her immobility, Ann celebrated her 74th birthday with a few old friends.

In Las Vegas they're still talking about the verbal assault, sprinkled with four-letter words, which Eddie Fisher, minus his shirt, heaped on Buddy Hackett in the midst of their Sahara show. Fisher blamed Hackett for the fact he was fired and replaced by Charo. In front of a startled audience, terrible tempered Eddie, celebrating his 50 birthday, hurled the watch and belt Hackett had given him into the comedian's face.

\* \* \*

The whole world is going ape! In Europe, they've just completed a porno film, "Queen Kong"—story of a gay gorilla in love with a boy named WRAY FAY!



**On the scene...**



**With Lee Graham**

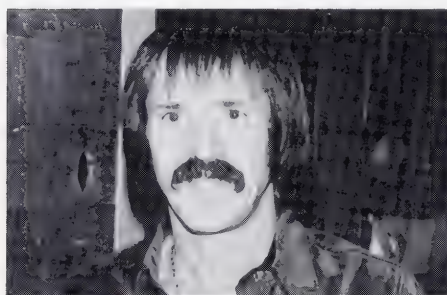
## Rivera at Riviera & Studio One

*It's surprising with her background of 26 years on the stage (she began in "Call Me Madam," 1950) that Chita Rivera hasn't been a big night club star before now.*

This act came about by accident. She was ready to begin rehearsals in "Chicago" when director Bob Fosse became ill and the show was postponed. Fred Ebb suggested and helped with a new act to utilize the time and it won rave reviews. With her "Chicago" contract completed, Chita has revitalized the act.

She broke it in at LA's Studio One with a star-studded first night as you can see by this layout. On the theory you can't get too much of a good thing, I jetted to Vegas to catch her at the Riviera a couple of weeks later. She's the ultimate musical comedy star.

(Photos by Yank Begakis)



**Sonny Bono, solo.**



**Valerie Perrine arrives at Studio One.**



**Chita and Engelbert Humperdinck are congratulated backstage by Rock Hudson following their super Riviera Hotel opening.**



**Sammy and Altovise Davis, Lucille Ball and Shirley MacLaine. Chita was on Broadway with Sammy in "Mr. Wonderful," and made her only movie "Sweet Charity" with Shirley.**



**Lynne Marta and David Soul ("Starsky & Hutch") Lisa Mordante (Chita's daughter) and Henry (The Fonz)Winkler.**



**Sally Kellerman arrived alone, left with Larry Kert.**



**Lary Kert, who worked with Chita in "West Side Story," chats with Coral Browne and Vincent Price.**



**Marisa Berenson and Jennifer O'Neill.**



**Liza Minnelli and Jack Haley. Liza and Chita were together in "Chicago."**



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## A Night With Betty Grable

By Ralph Dykstra

June 6, 1970—it was a night I'll always remember—not because it was my birthday—which it was—but because it was the night I met Betty Grable.

About 120 miles east of my home in St. Louis is a city called Sullivan, Illinois (pop. 1100) and for 6 months every year—for the past 20 years—they have had a legitimate theatre there that has presented some of Hollywood's biggest names in theatrical presentations. On June 6, 1970, Betty Grable was starring there in "Born Yesterday."

Three close friends of mine joined me for the 2 hour drive to catch the evening performance. We all thoroughly enjoyed watching Betty play Billie Dawn and she was excellent in the part. During intermission I had the pleasure of meeting Mr. Guy Little who owns and runs the theatre. I told him of our drive from St. Louis and inquired if we could meet Miss Grable after the show. He consented to take us back stage after the performance.

After the theatre had emptied, Mr. Little came to our seats and asked us to come with him.

I'm sure we were all a little nervous about meeting this great star. For our younger readers I'd like to recommend James Robert Parish's excellent book "THE FOX GIRLS." In this book, Mr. Parish covers Betty's fabulous career and captures the woman as well as the

star.

When we entered Miss Grable's dressing room, she flashed a beautiful smile and greeted us with "HI FELLAS—ENJOY THE SHOW?" We all had and told her so.

One of my friends commented that "we've driven all the way from St. Louis just to see you" and then added "you were born in St. Louis" . . . she then replied "yes I know" which gave us all a good laugh.

During our brief talk she spoke warmly of Tyrone Power—her co-star in "A Yank in The R.A.F." and she autographed our programs.

We all left her dressing room on Cloud 9. We thanked her for seeing us and she thanked us for coming.

We then went across the street from the theatre to grab a cup of coffee before beginning our trip back. Then as we were leaving the restaurant—we saw her again—she had changed into a beautiful pink suit with matching high heel shoes with a little pink hat on her blonde hair. She looked fantastic and said "HI AGAIN—NOW YOU FELLAS BE CAREFUL DRIVING BACK TO ST. LOUIS" and "THANKS AGAIN FOR COMING."

It was a great night and the glow of Betty Grable's personality has remained with me ever since. I'm so happy that I have my own special memory of a beautiful, talented lady who brought happiness to millions. △



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## Film Festivals

November 12-21, 1976. FESTIVAL OF THE AMERICAS, in the Virgin Islands. Entry deadline, September 15. For information contact: J. Hunter Todd, Box VIFF, U.S. Virgin Islands 00801. Cable: Paradise USVI (809) 774-3050.

November 13-18, 1976. FILM CONFERENCE AT SEA, aboard the S.S. Rotterdam, traveling to Bermuda. For information, contact: Phillip Levering, FLIC, 14 Bellport Lane, Bellport, N.Y. 11713. Telephone: 516-286-1600.

November 15-17, 1976. FIRST ANNUAL INTERNATIONAL VIDEO-DISC PROGRAMMING CONFERENCE. For information, contact: Mark Laifer, United Business Publications, 750 Third Avenue, New York, N.Y. 10017. Telephone: 212-697-8300.

January 13-18, 1977. 38TH NATIONAL AUDIO-VISUAL ASSOCIATION CONVENTION & EDUCATION EXHIBIT, at the Anaheim Convention Center, Calif. For information, contact: NAVA, 3150 Spring Street, Fairfax, Va. 22030. Telephone: 703-273-7200.

February 18-20, 1977. 9TH MIDWEST FILM CONFERENCE, at the Marriott Hotel, in Chicago. For information, contact: Midwest Film Conference, P.O. Box 1665, Evanston, Ill. 60204. Telephone: 312-527-3060.

## New Books

HAROLD LLOYD: THE SHAPE OF LAUGHTER, by Richard Schickel. New York Graphic Society, Boston; 1974; 218 pp.; illus.; filmography. An examination of his early work and each of his films combined with 233 good black and white illustrations and a filmography compiled by Eileen Bowser.

A HISTORY OF THE CINEMA: FROM ITS ORIGINS TO 1970, by Eric Rhode, Hill and Wang, New York; 1976; 674.; illus.; index; biblio. A chronological history relating the films to the social and economic conditions in each country where films thrived (e.g., the cinema of the Weimar Republic). \$17.50 cloth.

THE GREAT GANGSTER PICTURES, by James Robert Parish and Michael R. Pitts. Scarecrow Press, Metuchen, New Jersey; 1976; 431 pp.; illus. Focuses primarily on U.S. features; the filmography gives extensive cast credits, an outline of the plot, and an editorial comment. \$15 cloth.

RONNIE RUNS WILD, by Irwin Zucker and Mark David (Publishers) All photos from the Zucker Motion



Picture Historical Collection. Dedicated to the American sense of Satire. 32 pages plus cover, 4½ x 8½. \$2.49.

THE AMERICAN FILM INSTITUTE CATALOG OF MOTION PICTURES: FEATURE FILMS 1961-70. Edited by Richard P. Krafur. Bowker, New York; 1976, 2,240 pp.; index. A comprehensive catalog of approximately 5,800 films. Volume I arranges the films alphabetically and includes the following information: country of origin; production and distribution companies; date and place of release; credits; length; rating; genre; source material; plot synopsis. Volume II contains a credit index, a subject index, a literary and dramatic source index; and a national production index; \$90.

BETTE DAVIS, By Jerry Vermilye. Pyramid Publications, New York; 1973; 158 pp.; illus.; index; biblio. A pocket biography emphasizing her films. \$1.75 paper.

## Movie Reviews

(Jack Ong)

### ON FILM

**MARATHON MAN**—It takes fully half the length of this tense John Schlesinger-directed thriller to set up the plot, but no one is likely to care.

The performances, locations and, especially, the nervous tension Schlesinger builds are rarely dull, though William Goldman's lengthy screenplay nearly does in his material.

Dustin Hoffman seems to enjoy a change of pace in roles as a grad student whose brother's undercover involvements engulf Hoffman himself in a frustrating and deadly puzzle; and the film's villains (many!) are led around the maze by Laurence Olivier, who is wonderfully chilling.

**THE SHOOTIST**—Syrupy sentimentality notwithstanding (it's thick enough to carve), John Wayne's latest film is one of his best, acting-wise, at least.

In the company of such favorites as Lauren Bacall, James Stewart, young Ron Howard (very good) and Harry Morgan (hopelessly poor), the Duke plays an old gunslinger who is playing out his final days, owing to cancer.

Although it cannot be considered anything near great, "The Shootist" will still lump up the throats of Wayne's legion of fans.

**OBSESSED**—It isn't clear whether Brian De Palma's intent here is to raise Hitchcock or bury him; as homage, "Obsessed" fails miserably, and as send-up, it fares worse, if that is possible. To his credit, De Palma's story for this exercise had promise. But everything was lost on the way to the playing field.

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# STARS & PETS WITH PRINCESS PUSSYCAT MANN

(Princess Pussycat Mann is a famous movie star cat, author-columnist)



Here I am having a "portrait-sitting" by John Engstead. He's the deluxe Rolls Royce-Cadillac of all glamour photographers. Stars like Marlene Dietrich, Barbara Stanwyck, Judy

Garland, all of 'em, in the days of film studio portrait photographers under contract, instead, would pay their own money to go to Mr. Engstead. His magic in lighting and snapping the shutter at the right second is renowned.

Mr. E. retired to Hawaii, which left the glamour stars high and dry. Two or three times a year they persist enough, and he flies over to take a bunch of star sittings. He borrows his former assistant Bill Henninger's studio here. In Hawaii—no. "I have plenty of things to do in Hawaii like painting, surfing and lying in the sun." he said.

This is my second formal portrait. The first: Beverly Hills photographer Victor Baldwin who specializes in "furry folk" saw me on my Santa Claus Lane Parade Float" and invited me for a color sitting for magazine covers.

So here I am perching on a white block, then a stool, then a few other things. Mr. E. talks to me in such a fascinating way I forget I'm posing. He has a grey striped pussycat named "Ethel," who as a kitten seventeen years ago simply walked into his house to stay permanently. When Mr. E. moved to Hawaii he couldn't impose that six months quarantine on Ethel,

so Francine, his retoucher, is her buddy. Recently when Francine took her vacation, Mr. E. flew back to pussycat-sit Ethel.

Mr. E. recalled he photographed the Bob Hope's grey poodle for a surprise Christmas gift for Dolores Hope . . . and James Arness' horse who was to eat the flowers off of Amanda Blake's hat in "Gun Smoke." Mr. E. put some nice juicy carrots behind the flowers and Horsey ate away. When he photographed Arnold the Pig for T.V.'s "Green Acres," well, Piggy forgot his manners, let go—and flooded the studio.

"Ava Gardner," said Mr. E. "is one of the most natural and glamorous stars I've photographed. Carole Lombard was the most warm, friendly and unaffected one. Dietrich and Mae West were super glamorous subjects natch. The day before he'd taken pictures of Zsa Zsa Gabor with her new police dog, Prince at her lavish home once owned by Howard Hughes. Among others this trip was Ann Archer, who screen debuts in "Life Guard." She's the daughter of John Archer and Marjorie Lord, "an extraordinarily beautiful young girl, and also refreshingly nice." "Helen Hays is the most pro-

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fessional to work with."

Included in his ten days schedule was the noted doctor, UCLA Surgeon Dr. Franklin L. Ashley, who said he "hadn't had his picture taken for twenty one years," since Mr. E. took it before."

Proof that Mr. E. is a perfectionist, is unusual in these changing times, his co-workers like his assistant Bill, now on his own, has been with him for 20 years and Otto Stubbs, his business associate, and Francine, his famous retoucher 30 years.

Francine recalled she was in awe of working for him, even though she was a graduate of Chicago Art Institute and an ace retoucher. The Engstead reputation was and is so fabulous. "He sent me a terribly marked up negative in San Francisco as a test. The result, he wired, 'please come at once.' I've been here ever since." Mr. E liked dogs and hated cats until Ethel adopted him, which of course is understandable: Intellectual people like the intellectual company of felines, don't you think?

Recently we were seeing friends off on the plane to Hawaii. They insisted we stay on. "But we can't go on like this with no clothes or anything," we protested. Said they, "But in Hawaii you don't need clothes," What? They insisted on paying for our tickets first

class. The captain said, "Remember Princess, you'll be put in quarantine for six months once you reach the islands." Meeeeeeoooooww! I couldn't get off that Pan Am fast enough!

That's why Elizabeth Taylor and Richard Burton always rented a yacht so their pets won't have to wait out months of quarantine.

Dr. Shipp's tips: "If your pet is listless and turns away from food, take the temperature immediately. Normal for cat is 99.5 to 102. For a dog 101 to 102. Over that, rush to the vet. Pussycats need nails manicured every three weeks with special clippers, instead of using "furniture." Dogs who walk on pavement naturally wear theirs down. Flea collars can safely be put on cats and dogs after they are two months old, not before.

See you next issue. Δ

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# 27th Anniversary of "The King and I"

by Sidney Gordon

The 25th anniversary of the Rodgers and Hammerstein musical classic "The King and I" was celebrated this past summer with a new production starring Yul Brynner in his original role and Constance Towers co-starring as "Anna." The stars collected a new set of accolades for themselves and the production, and have established new box office records wherever they played. This has been a ten week tour at the largest musical theatres in the country. It has been such a huge success—one million dollars after its first thirty-fifth performance—that there is a strong possibility of returning to Broadway in the spring and is also listed as one of the selections for the Theatre Guild subscribers for the new season, also as a possibility.

Even tho' she has appeared in three other productions of "The King and I," Miss Towers is delighted to recreate the role of "Mrs. Anna" opposite the original "King." She is eager to admit that this production opposite Yul Brynner is one of the greatest experiences in her life. "Mr. Brynner and I have a professional love affair that carries over to our roles on stage."

Before the rehearsals began, Mr. Brynner and I discussed the roles to see if we could give them a fresh approach. He suggested I think of a Victorian lady pictured in old prints and pictures. I immediately thought of their nobleness and their coolness. Then came the realization—think noble, yet warm. Suddenly the script had a new meaning in relation to women and their roles in life, due to today's social awareness. We strived for new dimensions in our roles making our characters real people, and the great musical score added the sparkle and enhanced the vitality and rapport of the wit of these two delightful characters. △



Yul Brynner & Constance Towers in Their Roles of "The King" and "Mrs. Anna"

*At the Starlight Music Theatre in Kansas City, not even the roar of the fire sirens during the SRO performance could disturb Constance Towers as she sang such favorites as "Getting To Know You" "Hello Young Lovers" and the noted "Shall We Dance." These lasting favorites were warmly received by a new record of attendance establishing this production as one of the top winners of all time. The Starlight Theatre has a seating capacity of 4,115 each performance and the entire run was sold out.*



Lovely talented actress, Constance Towers

## PROFILE

This elegant lady born in Whitefish, Montana, who grew up camping, riding, and fishing in Glacier National Park, who won a struggling battle over polio in her teens, lives in her new Bel-Air home with her husband, actor John Gavin, and four children; Maureen, Michael, Cristina, and Maria, where they all enjoy the California life style of swimming and horseback riding. She will be seen on the big screen in "The Spy" opposite Burgess Meredith.

Never one to sit still, this multi-talented lady will also appear this winter in Chicago with her handsome husband John Gavin in the "Rodgers and Hart" musical at the Arlington Park Theatre. Her future plans, a TV series will be fine for both of them but in the meantime, they will sing and dance and charm their audiences with the best of their ability and bide their time until Hollywood calls. △



A dramatic scene from "The King & I."





with Denny Davis

HOLLYWOOD STUDIO  
MAGAZINE IN EUROPE



Decision time in San Remo, Italy on the Riviera. Time to head "Reddie the Fiat," trusty little car from Hertz, due west on the Via Aurelia towards Grace Kelly's domain of Monaco.



Gateway into the tiny 13th-century village of Perouges, France, location of many European and American films. Most recent one being "The Three Musketeers" starring Richard Chamberlain, Oliver Reed, Michael York, Frank Finlay and Raquel Welch.

Europe has always provided a pleasant background of antiquity to some of Hollywood's most successful motion pictures.

"A Matter of Time" filmed in



Cork tree forests on the highway from Porto-Vecchio to Napoleon Bonaparte's birthplace in Ajaccio on the island of Corsica.

Rome this year offers as much vital scenery as "Three Coins in the Fountain" did in the 1950's. Then, there were the classic films, "The Sound of Music," the architectural beauty of France for Anthony Quinn's unforgettable "The Hunchback of Notre Dame," and recently "Murder on the Orient Express" an intriguing train ride from Istanbul to Paris. All make the joy of returning to history filled areas more exciting.

Leaving from Los Angeles International airport at 10:15 a.m., the Air France jet made one stop in Montreal to pick up passengers before heading for Paris, arriving there the next morning at 9:30 a.m. A one hour lay over and then on to the eternal city, Rome, to make a connection flight to reach the little known island of Sardegna. Early afternoon finds us landing in the Alghero airport and it is evident that modern technology has not spoiled the provincial atmosphere. No covered ramps to greet us, no air conditioning, no snack bar, the toilets didn't flush and no one spoke English, but with the name of the hotel "El Faro" written down on a slip of paper, communication with a taxi driver made the 12 kilometer trip to the sea coast of Porto Conte at least a possibility. Daylight stretches a long time here to show off Cape Caccia's sheer cliffs of 390 ft. hiding the spectacular Neptune Grotto.

Nest morning, a representative from Hertz delivered a Fiat 127 to the hotel. Reservation for the auto had been made in the states, so there was nothing to do but sign the rental agreement and get acquainted with the four speed gear shift.

Briefly, Sardegna is prevalently mountainous with enough plains and tablelands to make the scenery fascinating and unexpected. Prehistory has left clear testimony to the first nomadic peoples of the island with the mystery of the tombs of the giants, water worshipping temples and several

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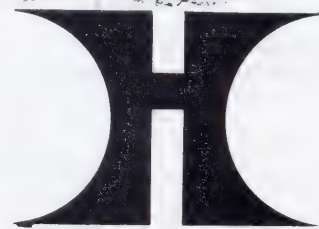
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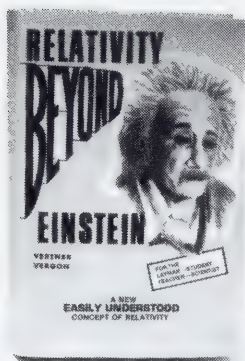
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hundred "Nuraghe" a megalithic cone shaped construction made of large non cemented stones placed on top of one another.

Movie theatres in this part of the world are few and far between. The only ones evident are in the southern city of Cagliari, where vintage American movies are shown, like "Spartacus" with Kirk Douglas, to standing room only crowds.

Next stop, Rome. Here, after thousands of years of history, travelers of today can seek out ancient cities like Ostia Antica, explore over 200 miles of catacombs, choose from over 1,000 churches and chapels to visit and hope to catch a glimpse of Sophia Loren on the steps of her impressive pink villa while driving down the Via Appia Antica, old Roman road leading out of the city.

Another interesting Roman place is Cinecitta' Studios, with fourteen sound stages and two open-air studios. Visitors may see the studios in Via Tuscolana by obtaining a pass at the information office.

From here, hugging the Italian coastline through Livorno, La Spezia, and Genova we drive the Italian Riviera rugged coastline road passing through seaside villages, coves of rocky sand and tiny inlets. Suddenly the hillsides are lined with fragrant flower farms and beautiful little San Remo comes into view. The resort city is full of vacationers and at night many of them line up at one or another of the three Movie Theatres all featuring American films. "Spartacus" was enjoying a revival here as in Sardegna, along with "Some Like It Hot" the ten year old movie with Marilyn Monroe, Jack Lemmon and Tony Curtis, and the newest movie being shown there was "Taxi Driver" with Robert De Niro.

Moving on to Monte Carlo, it was time for the last of the season's glamour events on the Cote d'Azur, and the little city shimmered like a pol-

ished gem for the Monaco annual Red Cross Ball, held annually at the fabled Casino. It looks the same as when the James Bond 007 epic "Casino Royale" was filmed there several years ago.

Prince Rainier and Princess Grace dined with the guests, who paid \$175 each to attend, on caviar, lobster, filet mignon, pear sherbert, and magnums of champagne. After dinner, Engelbert Humperdinck, Princess Grace's choice to headline the show, wowed the audience until 2:30 a.m. The Princess looked lovely in red chiffon and it hardly seemed like over 20 years had passed since she had made the movie "Country Girl" with Bing Crosby when she was actress Grace Kelly.

Next stop, France. The French country side opens up in the shadow of the Swiss Alps. It's here that one can find the quaint 13th century village of Perouges about 30 miles east of Dijon. This tiny medieval town was founded by a Gallic colony from Perugia, Italy and it resembles its counterpart. It also looked like a movie set which it turned out to be. It's totally preserved by the government and has been an ideal location for many motion pictures as "Mandarin" and "The Three Musketeers" with Oliver Reed, Richard Chamberlain, Michael York, Frank Finlay and Raquel Welch.

All too soon it was time to get on the longest moving sidewalk in the world which effortlessly moves passengers through the efficient Charles de Gaulle airport, where it was a simple matter to check in the rental car, make a phone call and grab a bite of lunch before take off at 3:00 p.m.

AF 005 landed at 8:05 p.m. in the twilight of a warm California evening with what has to be the smoothest landing of a plane, performed by a 747, directed by Captain Liaudet, and a cast of hundreds portrayed by the passengers. A grand "Finale" to a memorable journey. Δ



Hollywood Studio Magazine on its European good will tour acquaints itself with Guido and Gabrielle Girolimoni at the fashionable Tyrrhenian Sea resort of Marina di Grosetto, Italy.



Hollywood Studio Magazine personally delivered to devoted fans in Pontherri, France. L to r: Marion Davis, Larry McLarty, HSM's Glo Davis and Jane McLarty.





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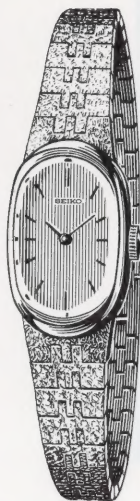
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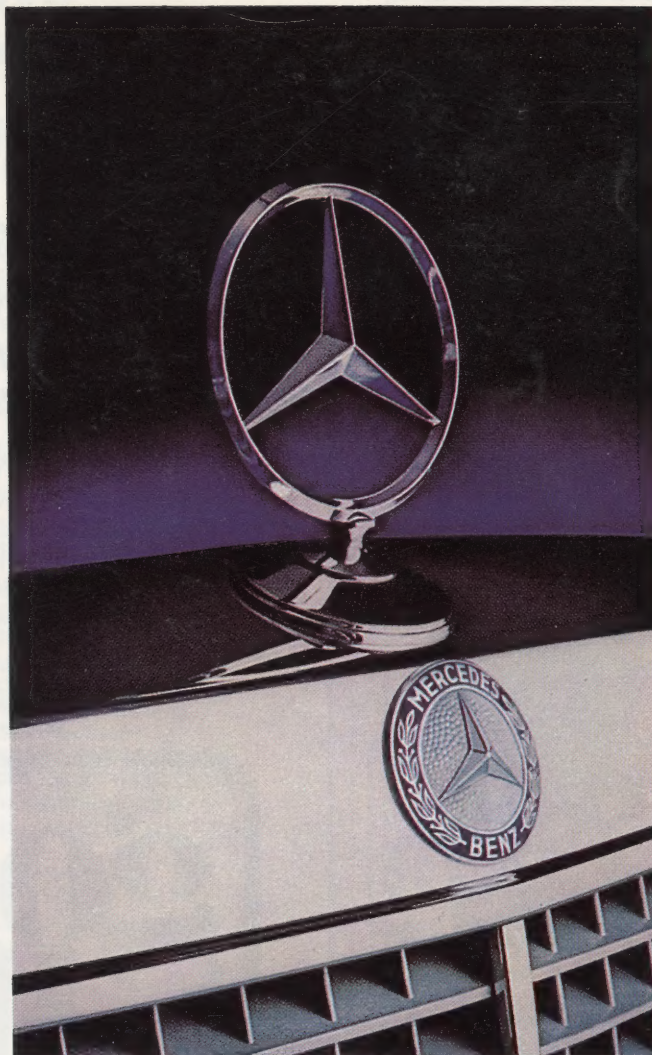
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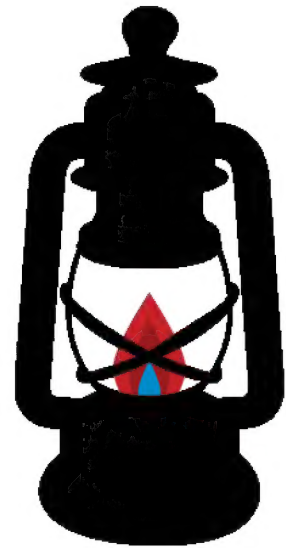


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